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ABSTRACT

This final report and status study codified the professional dimension of existing educational programs in music at the elementary and middle/junior high school levels in Rhode Island public schools. A substantial portion of the questionnaire sent to listed music instructors in the state of Rhode Island was composed of applicable minimum optimum standards for music programs. Results were shown in a respondent profile, a job description profile, music facilities profile, and scheduling factors, accompanied by tables itemizing the level and area of teaching responsibility. To summarize the results, the level-area profiles were compared to standard models, and a model of each level area category was offered in numerical order with interjected standards. Broad conclusions drawn from the results point to the major observation that the music education in Rhode Island elementary and middle/junior high schools, for the most part, is poorly supported in terms of staffing, equipment, materials, and scheduling considerations. Copies of the questionnaire, covering letter, and follow-up letter are appended. (Author/KSM)

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UNIVERSITY OF RHODE ISLAND

DEPARTMENT OF MUSIC

FINAL REPORT
(MERTF-I)

A Status Study of Elementary and Middle/ Junior-High School Music Education in Rhode Island, 1973

SP 006 468

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As Project Director of this study, I wish to recognize the untiring efforts of the first Music Education Research Task Force team and to praise their personal and professional devotion to the art of music and music education. My cynicism and sometime role as doomsday prophet for the music education profession were ameliorated when I realized that the quality of such individuals sets the tenor for the encounter many children have with our art. Their names are listed at the end of the Introduction.

The indominable spirit behind any such mechanics as these - the typist - goes by the name of Mimi Faiola. For her more-than-duty efforts and her willingness to overlook haste/waste and unreasonable reasoning, she deserves much more than the title "typist." Heroine?

To the many harried respondents of this study, the musicians in education of Rhode Island, I pay special tribute. While battling on a day-to-day basis with external Philistines and doggedly engaging children in a musical reciprocal trade agreement, they indulged this project so that the profession for which they stand can stand. For that I give them my heartfelt thanks.

Finally, I wish to commend Dr. Albert Giebler, Chairman of the Department of Music, University of Rhode Island, for his administrative and personal support of this study. In addition, it is most gratifying to know, during my first year at this University, that I chose well.

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May, 1973

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INTRODUCTION

With the introduction of new graduate research, tests and measurement, and evaluation courses at the University of Rhode Island beginning with the summer term of 1973, possible research projects were proferred which, when completed, would not only supply models and data for these courses but also serve the music professionals in the state. A survey of various sources, including the state's MENC Research Chairman and educational institutions' library material, revealed a total lack of up-to-date, relevant data which could serve as pivotal anchorages for more sophisticated projects. Hence, a beginning was necessary and status studies seemed part of the solution. Furthermore, and more important, the retrenchment attitude among many school committees and administrators in Rhode Island regarding school music programs convinced the staff that resulting data from such directed study should and could have meaningful influence.

This study was undertaken by the initial members of a newly-formed operation of the Department of Music of the Univeristy of Rhode Island called Music Education Research Task Force I (MERTF - I). It is anticipated that, as each Task Force is formed, researchable factors will be identified and examined with little if any let-up in the efforts. As the data of each Report is stored, to that degree will music professionalism be modernized and become viable for Rhode Island musicians in education.

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Robert Murphy
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PURPOSE

The purpose of this study is to codify and give professional shape and dimension to existing educational programs in music at the elementary and middle/junior-high school levels in Rhode Island public schools. Inherent in such a purpose are the sub-purposes regarding identification of shared (common) experiences, facilities, schedules, equipment and materials. Consequent ramifications include interest in examining these items as they relate to a minimum-optimum continuum.

STATEMENT OF THE PROBLEM

The collective conditions forming the shape of Rhode Island's music education programs are profiled by asking what and where questions; e.g., What are the conditions (physical, philosophical, financial, etc.) by which the program(s) operate? Where do these conditions exist and where are they typical? Atypical? The answers which relate dimensional factors come from how (many) and who questions: e.g., How many program extensions care for the gifted, the handicapped, the retarded? Who fulfills various roles? Their qualifications? And so forth. As the program characteristics are enumerated paradigmatically via the answers to these questions, they will afford each respondent material by which relative position and/or detailed comparison can be made. Hence, direct service to the profession results from these research efforts.

PROCEDURES FOR COLLECTING DATA

A questionnaire was devised to gain the desired data for the purposes of this study.[1] A substantial portion of the Questionnaire contains applicable minimum-optimum standards for music programs described in Guidelines in Music Education: Supportive Requirements.[2]

A cover letter,[3] a self-addressed, stamped envelope, and the Questionnaire[4] were sent to listed music instructors in the state of Rhode Island. Each member of the Task Force was assigned several geographic areas of responsibility. It was each member's task to update the mailing list in his or her areas and to forward the materials to the assigned population.

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[1] See Appendix B.

[2] National Council of State Supervisors of Music, (Washington, D.C.: Educators National Conference, 1972).

[3] See Appendix A.

[4] Education Directory Rhode Island, William P. Robinson, Commissioner, Department of Education, Providence, 1968-1969.

A second cover letter,[5] a self-addressed, stamped envelope, and another copy of the Questionnaire were sent to those listed instructors not checked off as respondents to the first request. In several cases, certain supervisors and/or coordinators of music asked to distribute all questionnaires to music instructors under their direct supervision. This act tended to delay or prevent some responses.

A final phone call campaign was instituted to insure as complete a canvas as possible. The importance of achieving a high frequency response was necessitated by the intended state-wide use to be made of the results of the data in defending, or supporting requests for up-grading, existing music programs.

The procedure for treatment of the data, along with the results of data interpretation, will be described in the next two sections of this Report.

PROCEDURES FOR TREATING DATA

Two-hundred and ten questionnaires were sent in the first mailing. One-hundred and twenty responses were received by the first stated due date. In response to the second mailing, an additional thirty-two completed questionnaires were received. In all, the 152 responses represent a 72.38 percentage response level. Thirteen responses beyond the original 139 were discarded because the respondents were part-time instructors.

The data categorization process was accomplished in several phases. Questionnaire items 5 (Grade Levels You Teach) and 6 (Area(s) of Music Program You Teach) determined specific category assignments.

Phase I (Item 5)
- Elementary: K-6 only
- Middle School (6-8) and/or Junior High School (7-9) only
- Other (any combination of above two)

Phase II ("Elementary" from Phase I; also Item 6)
- A. Vocal and/or General Music
- B. Instrumental only
- C. Other

Phase III ("Middle and Junior-High School"; also Item 6)
- A. Vocal only
- B. Instrumental only
- C. General Music and Vocal
- D. General Music and Instrumental
- E. Other

Phase IV ("Other"; also Item 6)
- A. Vocal only
- B. Instrumental only
- C. General Music and Vocal
- D. General Music and Instrumental
- E. Other

---

[5] See Appendix C.

It was then possible to evaluate items 5 and 6 of the questionnaire and to categorize similar job descriptions before analyzing other variables. In fact, the other variables gained in significance by this categorization. (The categories of Phases II, III, and IV will be used throughout the textbody and Tables of this study for easy referral; e.g., II.B. for Elementary-Instrumental, IV.A. for Other-Vocal Only, and so forth.) It should be possible, given this categorization, to select a specific Level-Area of job description and to consider the given profile in contrast to the reader's own position. That is, should an "Elementary-Instrumental" (II.B) reader evaluate the data given for that category, he/she should be able to weigh the similarities and/or differences with the position he/she is accomplishing. This, then, can be used to affirm, defend, or decry existing situations as they relate to state-wide data.

RESULTS OF THE STUDY

Respondent Profile

Tables I through VI profile the respondents to the study. Tables VII and VIII contain further profile information about elementary school music instructors. Tables IX through XVIII provide data about music facilities, materials, equipment and scheduling for these elementary music instructors. Tables XIX through XXIII show responses of elementary instrumental instructors only. Tables XXIV through XXXVIII deal with middle and junior-high school data.

Table I itemizes the number of respondents according to the level and area of teaching responsibility.

TABLE I

Level-Area Category: Job Description Frequency

Level-Area Category	N=152
II.A.	47
II.B.	4
II.C.	19
III.A.	0
III.B.	13
III.C.	20
III.D.	10
III.E.	5
IV.A.	9
IV.B.	17
IV.C.	7
IV.D.	4
IV.E.	6

As is shown in Table I, the highest frequency (47) for Level-Area category of teaching responsibility occured in the Elementary-Vocal and/or General Music category, while no responses were received

from III.A. ("Middle and Junior-High School Vocal Only") and IV.A. ("Other-Vocal Only"). They will not be included any further in this study. There were 70 responses from elementary teachers of music, 48 responses from middle/junior-high school instructors, and 34 "Other" respondents. "Other" respondents span both elementary and middle/junior-high school teaching assignments.

See Table II for a correlation between the respondents' numbers of years of teaching experience and their Level-Area categories.

TABLE II

Years Teaching Experience

Level-Area Category	Years 1-5	6-10	11-15	Over 15
II.A. (N=47)	24	8	7	8
II.B. (N=4)	1	-	2	1
II.C. (N=19)	8	6	4	1
III.B. (N=13)	2	4	4	3
III.C. (N=20)	10	4	2	4
III.D. (N=10)	6	1	-	3
III.E. (N=5)	2	1	-	2
IV.B. (N=17)	5	3	4	5
IV.C. (N=7)	5	-	1	1
IV.D. (N=4)	4	-	-	-
IV.E. (N=6)	4	1	1	-
TOTAL=152	71	28	25	28

Table II shows that the greater majority of respondents (71 of 152 or 46.7%) have one to five years of teaching experience. The other three categories show a marked balance (28-25-28).

Expanding the response to item 4 of the questionnaire ("Number of Schools in Which You Teach"), the researchers sought an average, a highest and a lowest frequency. These figures can be seen in Table III.

TABLE III

"Number of Schools in Which You Taught"

Level-Area Category	Number of Schools Average	Highest	Lowest
II.A.	3	7	1
II.B.	9	18	3
II.C.	3	11	1
III.B.	1	2	1
III.C.	1	1	1
III.D.	1.5	2	1
III.E.	1	1	1
IV.B.	5.3	19	1
IV.C.	1.5	2	1
IV.D.	4.5	11	1
IV.E.	3.5	9	1

It can be noted from the data in Table III that category II.B. ("Elementary-Instrumental") not only has the highest average of schools visited (9) but also one of the greatest number for one respondent (18) and more schools visited for the Lowest category (3). Actually, IV.B. (Other-Instrumental"), including a 19 for one instructor's response to Highest number of schools, because of its nature of instrumental teaching at many levels, including elementary, can be combined with II.B. to demonstrate a very high mobility. More about this characterization in the Summary and Conclusions section of this Report.

The interesting interfacings that occur between item 7 of the questionnaire concerning the position of music coordinator and benefits accruing or not accruing teachers served by that position will be detailed later. For now, Table IV gives only the simple YES-NO response frequencies for each Level-Area category and a level aggregate percentage of NO responses.

TABLE IV

Music Program Coordinator

Level-Area Category	YES	NO	Level Aggregate Percentage	No Response
II.A.	24	22		1
II.B.	4	0	44.9	
II.C.	10	9		
III.B.	10	2		1
III.C.	15	5		
III.D.	7	3	28.8	
III.E.	2	3		
IV.B.	10	7		
IV.C.	5	2		
IV.D.	1	3	44.1	
IV.E.	3	3		
Total=	91 (59.8%)	59 (38.8%)		2=152

Table IV shows a significant portion of the respondents operating with a music coordinator's supervision (59.8%). There is, however, another significant body of instructors serving without this guidance (38.8%). Both "Elementary" (II) and "Other" (IV) categories show approximately 44% of their respondents without direct music supervision.

Table V elaborates item 8 of the questionnaire (Pupil Contact Hours Per Week) for each category and details the total number of hours along with a high, low and average frequency.

TABLE V

Pupil Contact Hours Per Week (N=3451)

Level-Area Category	Pupil Contact Hours			
	Total	Highest	Lowest	Average
II.A.(N=47)	915	37	16	25.1
II.B.(N=4)	94	45.5	16	24.7
II.C.(N=19)	534	35	16	24.8
III.B.(N=13)	311	33	16	25.5
III.C.(N=20)	513	32	20	25.5
III.D.(N=10)	238	30	16	24.7
III.E.(N=5)	126	32	16	25.8
IV.B.(N=17)	340	35	16	25.2
IV.C.(N=7)	155	27	17	24.2
IV.D.(N=4)	104	30	17	26.8
IV.E.(N=6)	126	34	17	24.8

Table V details the total 3451 Pupil Contact Hours Per Week for the 152 respondents to this study. Given the wide range of responsibilities in these various job descriptions, similarity in the average amounts of pupil contact hours per week is not so expected. Yet, the average hours per week revolve around 25, the absolute maximum amount suggested by the MEMC.[6] Six of the eleven averages, however, exceed this limit.

In Table VI, the total, highest, lowest and average number of students with whom the teachers meet per week are stated.

TABLE VI

Number of Students Per Week (N=134,613)

Level-Area Category	Number of Students			
	Total	Highest	Lowest	Average
II.A.	13,118	1,440	150	306
II.B.	749	229	150	183
II.C.	17,576	1,230	200	925
III.B.	3,215	500	93	275
III.C.	11,987	1,000	150	596.5
III.D.	5,947	900	375	630.3
III.E.	3,033	971	389	508.2
IV.B.	4,310	575	80	290
IV.C.	4,625	765	550	644.2
IV.D.	1,755	655	200	409.2
IV.E.	2,298	1,100	28	402.3

[6] Guidelines, op. cit., p. 17.

As Table VI shows, the greater percentage (approximately 59% or 79, 118 of 134,613) of the students are taught by elementary vocal and/or general music teachers who only teach K-6 music courses. (Other categories reveal applicable numbers of students in elementary vocal/general music classes but their specific identification is not necessary for the purposes of this study.) In addition, category II.A. has the greatest range disparity from the highest to the lowest number of students (1290). Strictly instrumental instructors (II.B., III.B. and IV.B.) of the respondents, because of the select nature of their students and job, have the lowest total number of students each week, relatively speaking. That is, the 17 respondents of those categories have a total of 748 pupils each week (a ratio of 44:1). Many of the findings, if detailed, would simply reflect the unique nature of each job description so well known at present. This remains outside of the scope of this report in as much as none of the job descriptions are atypical of public school music instruction.

(From this point of the Report and on, the reader should refer to the sample questionnaire in Appendix B for the full description of each and every item number that will be used to preserve space and to clarify Tables.)

Table VII contains the frequency of response to item 10 of the questionnaire by those respondents serving elementary public school music in various roles.

TABLE VII

Average Contact Hours

Level-Area Category	Item 10			
	Under 3 hours	3 to 4 hours	4 to 5 hours	Over 5 hours
II.A.	2	11	24	10
II.B.	-	-	3	1
II.C.	1	4	10	2
IV.B.	2	3	6	4
IV.C.	1	1	3	-
IV.D.	-	-	-	2
IV.E.	-	1	2	2
	6	20	48	21

It is clear from the data of Table VII that the numerical flow tends toward the higher number of classroom hours spent by the respondents in teaching contact time; i.e., of the 95 responses to this item, 69 of them (72.6%) average four or more hours per day of contact time. While this may appear "normal" for most elementary teaching positions, a comparison of this data with that of Table VIII will show some interesting interfacings. The substance of these intercorrelations will be dealt with in the next section of this Report.

To determine "released time" for elementary music instructors, item 11 is detailed in Table VIII.

TABLE VIII

Released Time

Level-Area Category	Item 11. None	Less than one hour	1 to 2 hours	Over 2 hours
II.A.(N=47)	13	14	17	3
II.B.(N=4)	2	1	1	-
II.C.(N=19)	2	7	9	1
IV.B.(N=17)	8	3	5	1
IV.C.(N=7)	4	1	2	-
IV.D.(N=4)	2	2	-	-
IV.E.(N=6)	2	2	2	-
TOTAL= N=104	33(31.7%)	30(28.8%)	36(34.6%)	5(4.8%)

Table VIII shows a numerical flow toward less hours (under one hour) for preparation, consultation, and other important school duties for a significant portion of the 104 respondents to item 11 (63 or approximately 60.5%). An internal correlation with the responses to item 10 in Table VII showed that all 63 of these respondents had an average of over 4 hours of teaching contact per day. More significant than this, however, is the fact that of the 21 respondents to item 10 for "over 5 hours" of teaching contact hours, 19 of them had checked "none" in Table VIII - Released Time.

Job Description Profile (Elementary)

The following data concerns itself with minimum-optimum levels for elementary music facilities, materials, equipment and scheduling. So that consistency will be obvious, the procedure followed for detailing these data necessitates a minimum amount of unsequential numeration choice for presentation. The reader can, however, follow the data through the major categories of facilities, materials, equipment and scheduling as each is examined via the minimum-optimum continuum offered in the major MENC source of which previous reference was made. It should be remembered that all of these data will be transformed into model profiles in the next section of this Report. For respondents with more than one school in which to teach, the directions of the questionnaire focused upon "the school where your major effort and time is spent."

Tables IX and X deal with the minimum and optimum music facilities, respectively, of those instructors devoting some or all of their efforts at the elementary school level.

TABLE IX

Minimum Level of Music Facilities

Level-Area Category	Item 12 a.	b.	c.	d.	e.
II.A.(N=47)	15	5	18	9	3
II.B.(N=4)	-	3	1	2	-
II.C.(N=19)	6	4	10	3	1
IV.B.(N=17)	3	7	6	4	-
IV.C.(N=7)	6	2	4	3	1
IV.D.(N=4)	1	2	1	-	1
IV.E.(N=6)	2	2	2	-	-
	TOTAL=33(31.7%)	25(24%)	42(40.4%)	21(20.1%)	6(5.7%)
	N=104				

TABLE X

Optimum Level of Music Facilities

Level-Area Category	Item 13 a.	b.	c.	d.	e.	f.
II.A.(N=47)	3	1	3	1	3	2
II.B.(N=4)	1	1	-	-	2	-
II.C.(N=19)	-	-	-	-	1	-
IV.B.(N=17)	1	2	3	2	2	2
IV.C.(N=7)	2	2	1	1	1	-
IV.D.(N=4)	-	1	1	-	-	-
IV.E.(N=6)	1	-	-	-	-	-
TOTAL= N=104	8	7	8	4	9	4

It should be noted from Table IX data on minimum standards that only 15 of 47 II.A. respondents (31.9%), in answer to item 12.a., acknowledge a specific music room in which to teach. Furthermore, of the 21 specific instrumental instructors' categories (II.B. and IV.B.), not one response was registered as having "one practice room," (item 12.e). Overall, considering the total of 104 respondents to this item, the only significant positive response (approximately 40.4% of the respondents) was to item 12.c., which dealt with ample storage space.

While no professional pleasure can be derived from examining what the data from Table IX tells the reader, the addition of an even more shallow response level for item 13 (Optimum Level of Music Facilities) indicates a need for heightened professional concern. That is best defined and exemplified by an approximate 8.6% favorable response level serving as the highest percentage to any one aspect of optimum music facilities by the 104 respondents to this item; and that was merely response to "a music ensemble rehearsal room to accommodate six to twelve students and instructor."

Tables XI and XII show responses to minimum and optimum levels, respectively, of music materials at the elementary level. Level-Area category II.B. is not applicable to, or included in, this item.

TABLE XI

Minimum Level of Music Materials

Level-Area Category	Item 14								
	a.	b.	c.1.	c.2.	c.3.	d.1.	d.2.	d.3.	d.4.
II.A.(N=47)	39	34	7	14	7	20	8	5	2
II.C.(N=19)	15	10	4	6	2	7	5	1	4
IV.B.(N=17)	7	3	2	3	2	6	4	4	-
IV.C.(N=7)	4	3	2	2	-	5	3	3	1
IV.D.(N=4)	1	-	-	1	-	1	1	1	-
IV.E.(N=6)	4	4	2	1	1	1	2	1	1
TOTAL= N=100	70	54	17	27	12	40	23	15	8

Percentages pertain to the totals in Table XI as well as numerical scores. While in Table XI the high of 70% seems significant, two factors must be mentioned: 1) these are minimum standards for elementary music instruction, and, hence, 2) at least 30%, and at most 92% (item 14.d.4.), of the respondents are attempting elementary school music instruction without the benefit of even some standard, minimum music materials.

TABLE XII

Optimum Level of Music Materials

Level-Area Category	a.	b.	c.	d.	e.	f.	g.
II.A.(N=47)	11	15	3	7	5	1	2
II.C.(N=19)	3	2	-	1	1	-	-
IV.B.(N=17)	6	3	1	3	3	1	1
IV.C.(N=7)	2	1	1	1	2	-	-
IV.D.(N=4)	-	-	-	-	-	-	-
IV.E.(N=6)	1	2	1	1	1	-	-
TOTAL= N=100	23	23	6	13	12	2	3

Again, the percentages reached equal the numerical totals in Table XII as in Table XI. The extension of music materials to the optimum level has affected a small number of the respondents in less-than-significant fashion (23% for two sub-items). It is obvious that few music programs reach fewer optimum standards regarding material acquisition.

Tables XIII and XIV show responses to minimum and optimum levels, respectively, of music equipment at the elementary school level.

TABLE XIII

Minimum Level of Music Equipment

Level-Area Category	Item 16 a.	b.	c.	d.	e.
II.A.(N=47)	8	4	39	4	22
II.B.(N=4)	1	-	1	-	2
II.C.(N=19)	6	5	16	3	12
IV.B.(N=17)	4	1	5	1	5
IV.C.(N=7)	5	1	5	1	2
IV.D.(N=4)	-	-	1	-	1
IV.E.(N=6)	2	1	2	-	3
TOTAL= N=104	26 (25%)	12 (11.5%)	69 (66.5%)	9 (8.6%)	47 (45.2%)

TABLE XIII (cont'd.)

Level-Area Category	f.	g.	h.	i.	j.
II.A.(N=47)	16	19	33	27	29
II.B.(N=4)	-	1	1	-	1
II.C.(N=19)	12	15	17	15	10
IV.B.(N=17)	1	3	5	4	5
IV.C.(N=7)	2	4	4	3	4
IV.D.(N=4)	-	-	1	-	1
IV.E.(N=6)	1	2	2	3	4
TOTAL= N=104	32 (30.7%)	44 (42.3%)	63 (60.5%)	52 (50%)	54 (51.9%)

TABLE XIV

Optimum Level of Music Equipment

Level-Area Category	Item 17 a.	b.	c.	d.	e.	f.
II.A.(N=47)	2	24	2	2	7	6
II.B.(N=4)	-	-	-	-	1	-
II.C.(N=19)	2	15	2	3	6	10
IV.B.(N=17)	2	2	1	-	1	3
IV.C.(N=7)	-	3	1	2	2	2
IV.D.(N=4)	-	-	-	-	-	-
IV.E.(N=6)	1	2	-	-	1	1
TOTAL= N=104	7 (6.7%)	46 (44.2%)	6 (5.7%)	7 (6.7%)	18 (17.3%)	22 (21.2%)

Sub-items h., i. and j. for item 16 (Table XIII) have high responses relative to the other sub-items. Perhaps this may be explained

as non-musical equipment when one relates it to the other sub-items of item 16; e.g., overhead projector, film projector, tape recorder, chalkboard, and so forth. Yet, it must be remembered that this equipment is essential to music instruction. It merely points out, however, that some respondents have this school equipment available in less-than-adequate amounts while a greater percentage of the respondents operate without minimum music equipment essentials; e.g., the haves, "Quality stereo record player and amplification center" (25%), "Four autoharps" (11.5%), and "Quality piano - well tuned" (45.2%).

The only sub-item of Table XIV (Optimum Level of Music Equipment) that shows close to significant response (44.2%) is item 17.b. which concerns the existence of a television receiver for use by the music instructor. Again, this essentially non-musical equipment may be dismissed in importance, relative to other more musical sub-items, since its existence in the school is probably more attributable to its wide educational use throughout the school - not exclusive to music. Otherwise, no other significant responses indicating optimum level standards of music equipment are evident.

Table XV concerns itself with the responses to three major, universal factors for scheduling of elementary school music programs.

TABLE XV

Three Scheduling Factors

Level-Area Category	Item 18 a.	b.	c.
II.A.(N=47)	4	18	9
II.B.(N=4)	-	-	-
II.C.(N=19)	1	11	7
IV.B.(N=17)	2	7	3
IV.C.(N=7)	-	3	1
IV.D.(N=4)	-	1	-
IV.E.(N=6)	-	3	1
TOTAL N=104	7 (6.7%)	43 (41.3%)	21 (20.1%)

It would seem that administrators' positive attitudes toward large group functions would lead to the higher percentage being recorded for that scheduling factor above the other two lesser ones in Table XV. When this is weighed against the total educational advantages afforded by adding the other two factors, however, this one takes on a more administratively sterile, expeditious tenor rather than a musical one. No other data of Table XV is significant, other than the lack of significance of response for such important scheduling characteristics.

The reader should now reflect upon the correlative implications brought about in the data from item 18.c., Table XV ("Sufficient time..."), and that of Table VIII. This process will show a rather high discontent factor (20.1%) with present released time in all Level-Area categories.

A more specific and detailed examination of scheduling practices is shown in Table XVI.

TABLE XVI

Music Schedule Per Week - Lower Grades (K-3)

Level-Area Category	Item 19 "AND"			
	a.1.	a.2.	a.3.	a.4.
II.A.	43	1	11	17
II.B.	1	-	-	-
II.C.	17	-	7	8
IV.B.	7	-	3	3
IV.C.	3	-	2	-
IV.D.	-	-	-	-
IV.E.	4	-	3	1
TOTAL=	75	1	36	29

As Table XVI indicates, 75 respondents to this questionnaire conduct music classes less than twice a week in normal scheduling and, when they do have class, the correlations show that approximately half of those (36) are of less than 20 to 30 minutes in class length. The one respondent to item 19.a.2. conducts classes three times a week. The 17 respondents to item 19.a.4. average 35 minute classes with 50 minutes being the highest amount of time and 35 minutes the least.

Table XVII repeats the data sought in Table XVI except that Table XVII focuses upon the upper elementary grades.

TABLE XVII

Music Schedule Per Week - Upper Grades (4-6)

Level-Area Category	Item 19 "AND"			
	b.1.	b.2.	b.3.	b.4.
II.A.	45	1	16	13
II.B.	2	-	2	-
II.C.	16	-	6	5
IV.B.	7	-	4	3
IV.C.	1	-	-	1
IV.D.	2	-	1	1
IV.E.	3	1	2	2
TOTAL=	76	2	31	25

Again, the greatest response (76) reflects the less-than-twice-a-week music class meeting. Of the 31 responses to item 19.b.3., 29 also tallied item 19.b.1. meaning, as in Table XVI, a high correlation

exists between the number of class meetings being less than twice a week and their brevity (less than 30-40 minutes). The two responses to item 19.b.2. both meet three times a week and, in correlating them to their item 19.b.4. responses, one meets 50 minute classes while the other checked "less than 30-40 minute classes" (item 19.b.4. averaged 50 minute classes, with 60 minutes as the greatest time and 42 minutes the least.

Table XVIII shows the responses to item 20 which is concerned with special scheduling allowances.

TABLE XVIII

Special Music Scheduling

Level-Area Category	Item 20 a.	b.	c.
II.A.(N=47)	17	4	4
II.B.(N=4)	-	1	-
II.C.(N=19)	10	2	2
IV.B.(N=17)	1	-	-
IV.C.(N=7)	2	1	1
IV.D.(N=4)	-	-	-
IV.E.(N=6)	3	-	-
TOTAL= N=104	33 (31.7%)	8 (7.6%)	7 (6.7%)

Few special music scheduling accommodations are made for the retarded, handicapped, gifted or for early childhood programs in the respondents' schools. The most considered program, and that which receives the most federal and state support, is the retarded and handicapped program. This is evidently reflected in the highest percentage (31.7%) to the disparate 7.6% and 6.7% for the gifted and early childhood programs, respectively.

A special section of the questionnaire, its questions directed to "elementary instrumental instructors only," will be considered in Tables XIX through XXIII. Table XIX details the applicable responses concerning a more specific personal/scheduling factor.

TABLE XIX

"Sufficient Music Personnel...."

Level-Area Category	Item 21 YES	NO	No response
II.B.(N=4)	2	2	-
IV.B.(N=17)	1	10	6
IV.D.(N=4)	-	2	2
IV.E.(N=6)	-	4	2
TOTAL= N=31	3	18	10

The most distinct numbers in Table XIX are in IV.B. where a higher discontent ratio (10·1) exists than in the other categories. The answer for this may be found in item 4 of the questionnaire, where the reader can note an average number of shcools of 5.3, plus a high of 19 being recorded, as considerations for elaboration in the Summary and Conclusions section of this report. There were no explanations offered, as requested if the answer was "NO," so that one must infer and assume from the given data. That, too, will be reserved for the later section.

Table XX and XXI concern responses about music library materials for elementary instrumental music at the minimum and optimum levels. These two tables and the following three others will detail materials, equipment and scheduling for elementary instrumental music and serve as data for a later analysis.

TABLE XX

Minimum Elementary Instrumental Music Library

Level-Area Category	a.	b.1.	b.2.	b.3.
II.B.	3	1	1	1
II.C.	3	-	-	2
IV.B.	13	8	1	6
IV.D.	1	2	-	1
IV.E.	3	2	-	1

Most instrumental instructors possess the basic instrumental method series but, as could be expected from the trends of past data, a disparity exists between band and orchestra holdings (sub-items b.1. and b.2. of item 22) when it comes to a basic overall library. There was not an impressive number of responses to small ensemble and solo literature holdings (item 22.b.3.)

TABLE XXI

Optimum Elementary Instrumental Music Library

Level-Area Category	Item 23				
	a.	b.1.	b.2.	b.3.	b.4.
II.B.	2	2	1	-	
II.C.	-	-	-	-	
IV.B.	4	4	1	-	
IV.D.	1	-	-	-	
IV.E.	1	1	-	-	

The most noticeable factors in Table XXI are the total lack of "expanded library" material for elementary full orchestra (item 23.b.3.) and the next-to-no response to elementary string orchestra category (item 23.b.2.). Whatever this shows in support of the national concern for string programs, it, when added to the fact that even minimum standards are not met (item 22.b.2. of Table XX), serves to note lack of support and it pleads for examination and reasoning.

Table XXII concerns responses to music equipment queries.

TABLE XXII

School-owned Elementary Instrumental Music Instruments

Level-Area Category	Item 24	
	YES	NO
II.B.	1	2
II.C.	-	-
IV.B.	3	12
IV.D.	1	1
IV.E.	-	4

Because of the internal difficulties in further classification of job descriptions than those offered in this study, the total number of respondents means little when considering Table XXII and its data. The data must be viewed relative to those numbers responding. Hence, of the 24 responses to item 24, 19 (or approximately 79.1%) do not have adequate school-owned instruments.

Table XXIII shows the scheduling patterns of responding elementary instrumental instructors.

TABLE XXIII

Schedule Factors for Elementary Instrumental Music

Level-Area Category	Item 25 a.	b.	c.
II.B.	2	3	3
II.C.	2	5	2
IV.B.	7	10	8
IV.D.	1	2	1
IV.E.	1	2	4

Again, as in Table XXII, the implications of internally relative data tallies will serve the reader better than attempting inferences using the total N of each level-area category. That is, overall, elementary instrumental instructors have 30-40 minute classes (item 25.b) with instrumental ensemble experience (item 25.c.) less than twice a week (item 25.a.). Additional remarks written for this item centered upon recorder, Orff instruments, and dulcimer ensemble experiences, plus three not unusual variations of the 30-40 minute class lengths; e.g., one-hour class once a week.

Job Description Profile (Middle/Junior-High School)

This division of the Results section treats data pertaining to middle and junior-high school levels of music instruction. The more specific categorization of level-area used in the previous elementary division will dictate the continuity for Table data and remarks.

Table XXIV displays data concerned with instrumental instructors of levels III and IV and their responses to "sufficient music personnel...."

TABLE XXIV

"Sufficient Music Personnel...." (Instrumental)

Level-Area Category	YES	NO	Not Applicable	No Response
III.B.(N=13)	2	7	-	4
III.D.(N=10	1	9	-	-
III.E.(N=17)	1	1	3	-
IV.B.(N=17)	3	9	-	
IV.D.(N=4)	-	4	-	
IV.E.(N=6)	1	2	3	-
TOTAL= N=49 N.A.=6	8	32	6	9

Comments made to the invitation to do so should the response be "NO" to item 33 (Table XXIV) centered around to-be-expected discontent over not enough personnel to do the job expected by administrative officers. Furthermore, the overwhelming response to "NO" (32 of 40) indicates substantial lack of communication between instrumental instructors and administrative officers concerning the job to be done and the personnel demands to accomplish it. All 6 "Not Applicable" instructors can be attributed to the more specific sub-categorization discussed and waived in the elementary music division of this section. For example, the 5 respondents of level-area III.E. (Middle/Junior-High School - Other) fall into more detailed job descriptions than needed for the purposes of this study; but they can be identified as two instrumental/vocal/general music teachers and 3 general music instructors, one of whom views the role, at times, as vocally-oriented (see Table XXX, for instance). This answers for the 3 "Not Applicable" responses for III.E. in Table XXIV. The same characterization can be applied to the 3 tallies in IV.E. of that Table. There were 9 "No Responses" tallied.

Table XXV shows the frequency of responses concerning a standard instrument acquisition by the schools in which the respondents teach.

TABLE XXV

School-owned Middle/Junior-High School Instruments

Level-Area Category	ITEM 34			
	YES	NO	Not Applicable	No Response
III.B.(N=13)	6	3	-	4
III.D.(N=10)	5	5	-	-
III.E.(N=5)	1	1	3	-
IV.B.(N=17)	4	8	-	5
IV.D.(N=4)	1	3	-	-
IV.E.(N=6)	-	3	3	-
TOTAL= N=49 N.A.=6	17	23	6	9

Slightly more than half (57.5%) of the applicable responses to item 34 (Table XXV) indicate a lack of standard school-owned instruments for those respondents to accomplish their goals. Again, there were 6 "Not Applicable" and 9 "No Response" tallies.

A portion of the questionnaire was directed at Middle/Junior-High School instrumental and vocal instructors concerning existing music facilities, materials and certain schedule factors. Tables XXVI and XXVII detail responses concerning music facilities, on the minimum-optimum continuum, respectively, for these two groups of music instructors.

TABLE XXVI

Minimum Level of Music Facilities (M/J.H.S.)

Level-Area Category	Item 35				
	a.	b.	c.	d.	e.
III.B.(N=13)	11	11	4	4	9
III.C.(N=20)	5	4	-	4	4
III.D.(N=10)	7	6	3	4	3
III.E.(N=5)	3	3	3	2	3
IV.B.(N=17)	9	7	4	4	4
IV.C.(N=7)	4	2	2	1	1
IV.D.(N=4)	2	3	3	2	3
IV.E.(N=6)	2	1	-	-	1
TOTAL= N=82	43(52.4%)	37(45.1%)	19(23.1%)	21(25.6%)	28(34.1%)

TABLE XXVII

Optimum Level of Music Facilities (M/J.H.S.)

Level-Area Category	Item 36			
	a.	b.	c.	d.
III.B.(N=13)	4	2	4	-
III.C.(N=20)	2	3	1	-
III.B.(N=10)	3	3	1	-
III.E.(N=5)	1	1	3	-
IV.B.(N=17)	-	3	1	-
IV.C.(N=7)	3	1	-	-
IV.D.(N=4)	3	1	1	1
IV.E.(N=6)	-	-	-	-
TOTAL= N=82	16(19.5%)	14(17%)	11(13.4%)	1(1.2%)

It is clearly indicated by these two Tables that a continuity exists with the inadequate standards registered by elementary music instructors regarding music facilities (Tables IX and X). While a higher percentage of middle/junior-high school music instructors who responded are afforded a specific area for the practice of their profession (52.4% as opposed to the elementary response of 31.7%), it must be recalled that this represents a minimum standard. It further supports the untenable position in which many music instructors find themselves: being held accountable for measured teaching success while not having the advantage of minimal facilities in which to attempt to teach their competences. More of this analysis in the Summary and Conclusions Section.

Table XXVIII shows existing music materials of the middle/junior-high school instrumental and vocal respondents.

TABLE XXVIII

Existing Music Materials (M/J.H.S.)

Level-Area Category	Item 37										
	a.	b.1.	b.2.	b.3.	b.4.	b.5.	b.6.	b.7.	b.8.	b.9.	b.10.
III.B.(N=13)	7	8	6	2	4	9	6	8	5	3	10
III.C.(N=20)	3	7	5	3	5	2	4	6	5	2	4
III.D.(N=10)	6	7	7	1	7	5	6	6	4	5	7
III.E.(N=5)	2	2	1	-	1	1	1	1	1	1	2
IV.B.(N=17)	7	8	8	2	8	8	7	8	9	7	8
IV.C.(N=7)	3	2	2	1	1	2	1	1	3	2	1
IV.D.(N=4)	1	2	1	1	1	2	1	1	3	2	1
IV.E.(N=6)	2	2	4	1	2	2	1	3	3	1	1
TOTAL= N=82	31	38	34	11	29	31	26	35	32	22	34

In a straightforward manner, less the usual percentages, the responses to item 37 (Table XXVIII) indicate considerably less than half of the respondents possess the standard library materials or are permitted the acquisition and budget processess to establish such a library. Little significant data can be drawn from Table XXVIII except that, as was stated once before some pages ago, the lack of significant response to the item and sub-items warrants evaluation. This will be accomplished in the next section of this Report.

Specific schedule factors are the subject of the responses to item 38 of the questionnaire as profiled in Table XXIX.

TABLE XXIX

Specific Schedule Factors (M/J.H.S.)

Level-Area Category	Item 38			
	a.	b.	c.	d.
III.B.(N=13)	4	9	10	6
III.C.(N=20)	7	8	12	7
III.D.(N=10)	7	7	7	6
III.E.(N=5)	2	2	3	2
IV.B.(N=17)	7	8	11	10
IV.C.(N=7)	3	3	5	3
IV.D.(N=4)	-	2	2	1
IV.E.(N=6)	3	1	3	3
TOTAL= N=82	33 (40.2%)	40 (48.8%)	53 (64.6%)	39 (47.5%)

Table XXIX shows that, of the possible 82 respondents to this item and its sub-items, 40.2% tallied that there is regular musical experience for every child in their major school, 48.8% hold two to five

classes per week, 64.6% have classes of 30 to 40 minutes in length, and 47.5% teach in schools offering experiences in three levels of performance; large group, small ensembles and individual performance.

Parallel to the "Sufficient music personnel..." item asked of middle/junior-high school instrumental instructors (Table XXIV), Table XXX itemizes the vocal instructors responses for this level of music instruction.

TABLE XXX

"Sufficient Music Personnel...." (Vocal)(M/J.H.S.)

Level-Area Category	Item 39			
	YES	NO	Not Applicable	No Response
III.C.(N=20)	12	4	-	4
III.E.(N=5)	2	1	2	-
IV.C.(N=7)	2	5	-	-
IV.E.(N=6)	2	1	3	-
TOTAL=	18 (54.5%)	11 (33.3%)	5	4
N=33				
N.A.=5				

Slightly over half (54.5%) of the respondents to item 39 indicated that their school employed a sufficient number of vocal music instructors to conduct an adequate program while a third (33.3%) voiced a negative response. Additional comments offered, if the respondent checked "NO", indicated the identical dissatisfaction found in item 33, Table XXIV.

A final consideration of the questionnaire material deals with middle/junior-high school general music instructors' schedules, facilities, materials and equipment. Table XXXI shows the responses concerning the requirement to offer general music at the 7th and 8th grade levels, the usual terminal point for this area of study.

TABLE XXXI

Required General Music (M/J.H.S.)

Level-Area Category	Item 26				
	a.	b.	c.	d.	Not Applicable
III.C.(N=20)	12	5	2	1	-
III.D.(N=10)	7	3	-	-	-
III.E.(N=5)	4	1	-	-	-
IV.C.(N=7)	-	1	-	6	-
IV.D.(N=4)	2	-	-	2	-
IV.E.(N=6)	1	1	-	2	2
TOTAL=	26	11	2	11	2
N=50					
N.A.=2					

The 2 tallies in the "Not Applicable" category of Table XXXI represent two instrumental-vocal instructors who do not teach general music. Of the other responses in this Table, approximately half of the 50 responses to this item (26) indicate a general music requirement for both 7th and 8th grades, a much smaller number of respondents (11) require general music in the 7th grade only, for whatever reasons 2 responses indicate an 8th grade only requirement, and 11 respondents have no general music requirement whatsoever at the 7th and 8th grade levels. This data does not indicate the voluntary, elective general music classes offered these grade levels.

Table XXXII indicates the average number of times a week general music classes meet in the respondents' schools.

TABLE XXXII

General Music - Classes Per Week (M/J.H.S.)

Level-Area Category	Item 27 a.	b.	c.	d.	Not Applicable
III.C.(N=20)	-	6	11	3	-
III.D.(N=10)	-	3	5	2	-
III.E.(N=5)	-	2	3	-	-
IV.C.(N=7)	2	2	2	1	-
IV.D.(N=4)	1	2	1	-	-
IV.E.(N=6)	1	1	1	1	2
TOTAL= N=50 N.A.=2	4	16	23	7	2

Of the 50 applicable responses to item 27 of the questionnaire (Table XXXII), the highest frequency indicates 23 music instructors meet general music classes on the average of twice a week, 16 meet once a week, 7 have class more than twice a week as an average, and 4 meet less than once a week. As in Table XXXI, the 2 "Not Applicable" tallies are for 2 instrumental-vocal instructors who do not teach general music.

Tables XXXIII and XXIV profile the frequency of tallies concerning the minimum and optimum levels, respectively, of existing music facilities for middle/junior-high school general music instruction.

TABLE XXXIII

Minimum Level of Music Facilities (M/J.H.S.)

Level-Area Category	Item 28 a.	b.	c.
III.C.(N=20)	12	5	8
III.D.(N=10)	8	2	6
III.E.(N=5)	5	4	4
IV.C.(N=7)	4	1	1
IV.D.(N=4)	3	2	2
IV.E.(N=6)	1	1	-
TOTAL=	33	15	21
N=50			
N.A.=2			

TABLE XXXIV

Optimum Level of Music Facilities (M/J.H.S.)

Level-Area Category	a.	b.	c.	d.
III.C.(N=20)	1	-	7	3
III.D.(N=10)	-	3	4	1
III.E.(N=5)	-	2	2	2
IV.C.(N=7)	-	-	-	-
IV.D.(N=4)	-	-	2	2
IV.E.(N=6)	-	-	-	-
TOTAL=	1	5	15	8
N=50				
N.A.=2				

It is evident from these two Tables that the majority of schools provide considerably less-than-adequate music facilities - what there is shows more concern for storage space (33 of 50 tallies, item 28.a., Table XXXIII) than affording student resources (15 of 50 tallies, item 28.b., Table XXXIII) and teacher office space (21 of 50 tallies, item 18.c., Table XXXIII) - while an internal correlative examination of the data of Table XXXIV indicates that 16 of the 50 possible respondents are provided with at least one resource identified as a optimum music facility. The resource most frequently tallied was an additional ensemble room.

Item 30 of the questionnaire was concerned with general music materials and the responses can be examined in Table XXXV.

TABLE XXXV

General Music Materials (M/J.H.S.)

Level-Area Category	Item 30 a.	b.
III.C.(N=20)	-	-
III.D.(N=10)	1	3
III.E.(N=5)	2	2
IV.C.(N=7)	-	-
IV.D.(N=4)	-	1
IV.E.(N=6)	-	2
TOTAL=	3	8
N=50		
N.A.=2		

Table XXXV shows that 3 of 50 respondents possess supplies of music materials sufficient enough to provide for individualized music study. Eight of 50 respondents indicated they had materials for some type of music laboratory environment. This latter response is not congruent with the 5 talllies of item 29.b., Table XXXIV, which shows no tallies for level-area categories IV.D. and IV.E. That is, one IV.D. respondent and two IV.E. respondents indicated that they did not have a music laboratory facility, yet they responded to possessing music materials sufficient for such a laboratory. The two IV.E. responses may be explained as indicating having preparatory material prior to purchasing or receiving such laboratory equipment. Yet when one looks ahead to Table XXXVI, one can see the IV.D. respondent indicating having piano lab equipment. The only explanation, other than an outright mistake, seems to be that this respondent has the equipment for a piano laboratory but no facilities in which to house it.

Table XXXVI details the responses to item 31 concerning music laboratory equipment.

TABLE XXXVI

General Music Laboratory Equipment (M/J.H.S.)

Level-Area Category	Item 31 a.	b.	c.
III.C.(N=20)	-	1	1
III.D.(N=10)	-	3	3
III.E.(N=5)	-	2	2
IV.C.(N=7)	-	-	1
IV.D.(N=4)	-	-	1
IV.E.(N=6)	-	-	-
TOTAL=	0	6	8
N=50			
N.A.=2			

Table XXXVI simply states to the reader that none of the respondents to this section of the questionnaire have an electronic composition lab, 6 have guitar lab equipment, and 8 have piano lab equipment. Correlating this data with item 30.b., Table XXXV on music materials for such labs and item 29.b., Table XXXIV on music facilities for such labs, the investigators devised Table XXXVII.

TABLE XXXVII

Music Laboratories - Facilities, Materials and Equipment (M/J.H.S.)

Level-Area Category	Item 29.b.	Item 30.b.	Item 31	
			b.	c.
III.C.(N=20)	-	-	1	1
III.D.(N=10)	3	3	3	3
III.E.(N=5)	2	2	2	2
IV.C.(N=7)	-	-	-	1
IV.D.(N=4)	-	1	-	1
IV.E.(N=6)	-	2	-	-

This Table indicates that the III.C. respondent has both piano and guitar lab equipment but no facilities or materials. Furthermore, Table XXXVII shows that the three III.D. respondents have the facilities and materials for the guitar and piano lab equipment they possess. The two III.E. respondents tallied similar across-the-board responses. One IV.C. respondent, however, has piano lab equipment without the materials or facilities. One IV.D. respondent has the materials for his/her piano lab equipment but no separate facilities. Then the two IV.E. respondents, mentioned once before, have materials for some type of music lab but no facilities or equipment. Several stages of completion for these music labs might explain these incongruities. Still, overall, a small number of respondents indicate such music lab commitments.

Finally, item 32 of the questionnaire sought responses concerning schedule factors for middle/junior-high school general music instructors. See Table XXXVIII for these data.

TABLE XXXVIII

General Music Schedule Factors (M/J.H.S.)

Level-Area Category	a.	b.	c.	d.	Not Applicable
III.C.(N=20)	9	11	20	11	-
III.D.(N=10)	8	8	10	7	-
III.E.(N=5)	3	2	5	3	-
IV.C.(N=7)	4	2	5	4	-
IV.D.(N=4)	1	1	3	2	-
IV.E.(N=6)	2	2	3	2	2
TOTAL= N=50 N.A.=2	27(54%)	26(52%)	46(92%)	29(58%)	2

Table XXXVIII shows that of the 50 respondents to this item of the questionnaire, 54% of them provide regular music experiences for every student in their schools, 52% of them do so in from two to five classes a week, in 40 to 50 minute classes for 92% of the respondents, and 58% provide diverse performance experiences.

The next section of this report deals with the Summary and Conclusions.

SUMMARY AND CONCLUSIONS

To best sum up the research efforts and data, Task Force personnel chose level-area profiles compared to standard models. In this way, it was felt that the separate characterization of each job, plus official recommendations, would permit a more complete purview for the casual reader, the research analyst, and the Rhode Island music instructor wishing to achieve more immediately practical consequences. Hence, a model of each level-area category will be offered in numerical order with interjected standards applicable to the job. More broad conclusions will follow this division.

Summary

II.A. (Elementary - Vocal and/or General Music) N=47

Teacher II.A. has less than five years teaching experience. II.A. travels to an average of three schools to accomplish the assigned music instruction which comes under the direct supervision of a music coordinator for that school system. (Many other II.A. instructors, however, do not have supervision and data has shown that their teaching loads are, as an average, one hour per week higher than those with such supervision.)

> Supervision is essential for any sequential music program.* A school district must provide for coordination and program development.
>
> When the music staff of a school district totals 10 teachers, a qualified music supervisor should be appointed full time to administer and provide leadership for designing the entire program from kindergarten through senior high school. For each additional 30 music teachers employed, another professional staff member should be added full time to assist in the administration and implementation of the program.[7]

During the 25.1 hours of actual classroom contact per week with students, averaging approximately 5 hours a day with less than one hour of released time to devote to preparation, classroom teacher consultation and travel between schools, Teacher II.A. comes into contact with 806 students. (II.A. knows of another similar positioned teacher who teaches 1,440 students per week and another who works a 37 pupil contact hour week.)

> The number of pupils assigned to one music teacher can be expected to vary from one situation to another. The quality of instruction, however, generally will be influenced by the employment of an adequate number of

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*Readers should refer to these direct quotes from the cited MENC source as they progress through all level-area categories. They will be entered only this once.

[7]Guidelines., op. cit., p. 17.

qualified personnel. The number of teachers employed should be sufficient to allow a work load of no more than 25 pupil contact hours per week per teacher.

Elementary General Music

All children should have music experiences in school every day. The complexity of music skills requires the services of a professional trained in the subject content. The qualified music specialist should assume leadership for the instructional program but may be greatly assisted by the generalist teacher who creates an atmosphere conducive to music in the classroom.

Minimum and optimum levels:

Staffing to provide one music specialist for every 300-500 students.

Multiplicity of class sections and preparation levels [are] important factors in teacher load. The nature of the music specialist's assignment does not lend itself to pacing practices that are a normal part of the classroom teacher's routine. For these reasons the elementary music specialist should be assigned not more than 240 minutes of pupil contact time or eight half-hour classes of prevailing class size per day. The remaining portion of the teacher's work day should be assigned to the organization of materials and equipment between scheduled class periods, the planning and coordination of the music program with classroom teachers, the lunch period and relief time as allotted other members of the teaching staff. [author's underlinings][8]

To accomplish the assigned music tasks in the major school in which Teacher II.A. instructs (of the three), less than a minimum level of music facilities exist. This is true for the greater majority of instructors matching II.A.'s job description. Few have specific large music rooms in which to teach general or instrumental music. There seems to be storage space available to protect equipment, materials and instruments but no office space or practice rooms for the individual attention that the practice and study of the art of music demands. There are a very few of Teacher II.A.'s friends who have additional instructional, storage and practice facilities but they are in an absolute minority. In sum, Teacher II.A. works in less-than-minimum facilities provided for the instruction of music.

The effectiveness of the music education program is directly related to the quality of the environment within which the program operates. While

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[8]Guidelines, op. cit., pp.17-18.

> it may be true that certain objectives of the program may be achieved with less than adequate facilities, more often than not the results will be less than desirable. In order to have a comprehensive music program, the school system must provide adequate, flexible facilities designed for teaching music. The educational environment must be readily adaptable to the changing conditions accruing from new curriculum practices, new teaching techniques and technological advances which affect the education program.
>
> The needs of the music department are different from those of any other department in the school. The volume of sound is great, thus requiring careful attention to acoustics. [author's underlinings][9]

While a music program can be hampered by a lack of music facilities, it can hardly survive without proper materials. Teacher II.A. has a basic music series and some applicable recordings for use in the classroom but falls far short of the need for the media library budget support to purchase films, filmstrips, tapes, music reference books, and an expanding record library. By no significant means is II.A. afforded the additional materials of other basic series, an in-house music library, programed theory texts, or listening and reference materials for more individually paced study.

As for music equipment, II.A. is little better off than with materials and facilities. A set of rhythm instruments, an overhead and film projector, a cassette tape recorder, and the usual chalkboard are provided II.A. but the well-tuned piano, bell sets, autoharps, stereo and amplification center that one expects as minimal for the task to be accomplished are not to be had by II.A. Several other II.A.'s have available TV receivers but little else to encourage these musicians in education.

> Schools should, whether operating at the minimum or optimum level, make every attempt to keep instructional materials and equipment up-to-date, adequate, varied, in good repair and easily available for use. This can be accomplished by (1) maintaining an annual budget for materials, equipment, and instrument repair, and (2) encouraging music supervisors and teachers to be informed about current materials and equipment for making recommendations.
>
> . . . . . .
>
> A trend has developed in some school systems to establish central materials and resource centers.

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[9] Guidelines, op. cit., p.21. Minimum and optimum levels of music facilities can be examined by the reader in items 12 and 13, respectively, in Appendix B. This tactic should be employed by the reader in all other minimum-optimum considerations.

> Films, filmstrips, recordings, videotapes, audiotapes, transparencies, music scores, reference books and periodicals which might be prohibitively expensive on an individual school basis thus become available. This type of resource enhances rather than replaces the materials and equipment necessary for the day to day functioning of a comprehensive music program.
>
> . . . . . .
>
> Every school has a library. Music materials (books, recordings, tapes, discs, transparencies, films, filmstrips, music scores, periodicals) should constitute no less than five percent of the holdings of each school library. These holdings should be kept up-to-date and the percentage expanded in accordance with library holdings in other subject areas.[10]

The schedule of II.A. permits large group activities to go on but little time for preparation and consultation. The more disturbing aspect of the schedule in II.A.'s schools is that every child does not have daily music experiences. Specifically, II.A. meets music classes of K-3 children less than twice a week for approximately 35 minutes and music classes of 4-6 grade children less than twice a week for approximately 40 minutes. Few II.A.'s have schedule allotments for retarded and handicapped, the gifted, or early childhood programs.

> Effective scheduling of the program requires effective rapport and communication between the music educator and administrator based on a genuine commitment to the concept of music as a foundational component of the total curriculum from pre-school through college years.
>
> . . . . . .
>
> Music experiences must be a vital part of the daily schedule for early childhood education programs.
>
> . . . . . .
>
> Since music is an effective vehicle for the achievement of non-musical as well as musical goals in the education of retarded children, it should be scheduled on a daily basis.
>
> . . . . . .
>
> It is vitally important that music be included in the schedule of programs designed specifically for gifted children. The schedule

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[10] Guidelines, op. cit., p.30. See items 14 and 15 for materials and items 16 and 17 for equipment, Appendix B.

of these programs seldom operate on a regular daily basis. Opportunities should be provided for gifted children to choose music experiences as extended individual or small group projects as well [as] to participate in the regularly scheduled music classes.[11]

II.B. (Elementary - Instrumental Only) N=4

Teacher II.B. has a greater teaching experience than II.A.; approximately 11 to 15 years is the average time range. II.B. is highly mobile on the job; i.e., traveling to an average of nine schools in the work week. II.B. visits these nine schools per week under direct supervision of a music coordinator and completes 24.7 hours of contact with approximately 183 students. This represents the lowest number of students instructed per week compared to any other level-area category of this study. This can be attributed to the highly selective operational nature of instrumental music programs. Yet, II.B. spends over 4 hours a day in actual classroom contact with students while receiving less than one hour of released time for travel, preparation and consultation.

The music facilities afforded II.B. are rather inadequate for the assigned task.[12] While II.B. does have a space facility for instrumental music instruction, no storage space or practice rooms exist for even minimum functioning. II.B. does know of one equal who has an extra rehearsal room and storage space for larger groups and a smaller ensemble rehearsal room, but this is not typical.

As for music equipment, II.B. does not even have the minimum amounts of "non-musical" equipment (projectors, chalkboards and so forth). There is no category of optimum standards which II.B.'s equipment fulfills.

The rather heavy, mobile schedule of II.B. does not permit daily musical experiences for interested students, regular large-group participation, or time enough to coordinate the many ramifications of II.B.'s responsibilities. For instance, in the upper grades (4-6), where most instrumental programs begin, II.B. meets the students once to twice a week at most and for a mere 30 minutes each time. In addition, there is virtually no special scheduling for the retarded and handicapped, the gifted, or early childhood programs. An equal amount of II.B.'s professional allies split in their assessment of whether or not there is enough personnel to do the job.

While II.B. has a basic instrumental method series at both the beginning and intermediate levels, there is a lack of basic music library materials for band, orchestra, and solo and small ensembles. II.B. even has an advanced series but no extended library of performance materials.

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[11] Guidelines, op. cit., p.44.

[12] In evaluating any of the material concerning materials, equipment, staffing, and scheduling for this or other level-area categories in this study, the reader should refer to the authoritative quotes used in the II.A. profile.

The major school in which II.B. teaches does not own a sufficient number of instruments to serve 25 to 50 students: the minimum standard for elementary instrumental music programs. II.B. does have about 30 to 40 minutes, usually twice a week, to provide instrumental ensemble experience for students. This meets low minimum standards. Coupled with less-than-minimum equipment and facilities, however, the task looms large even for the most talented instructor.

II.C. (Elementary - Other) N=19

The description of "Other" in this category represents those areas of instruction spanning both elementary instrumental and vocal programs, and a few general music designations, along with performance group responsibilities. The greater number of II.C.'s have under 10 years of teaching experience.

II.C. teaches at three schools while being cognizant of the fact that another II.C. suffers under an eleven school responsibility. Approximately an equal amount of II.C.'s colleagues work, or do not work, under a music program coordinator. Those that do not have a music coordinator tend to work longer hours at more schools with larger amounts of students per week than those that are afforded music supervision. Singly, they average, however, a 24.8 hour pupil contact work week teaching an average of 925 students. On a per day basis, II.C. exceeds the four-to-five hour average contact specified as maximum while receiving approximately one hour for consultation, travel, and preparation.

II.C. has storage space and a general teaching facility for music but lacks an office or studio space, any practice rooms, and insufficient instrumental music class instructional area. Furthermore, II.C. has no optimum level facilities whatsoever.

As for the minimum level of music materials, II.C. has one basic song series with appropriate recordings. Beyond that, however, II.C. lacks a basic media and music library. No significant optimum levels are met by II.C. as related to music materials.

II.C. has a film and overhead projector available, along with tape recorder and chalkboard. Beyond rhythm instruments and a pitch instrument, however, II.C. does not possess the minimum musical tools (equipment) to accomplish the task of music instruction. One "luxury" provided II.C. (optimum level) is a television receiver; no quality stereo record player, no quality tape deck, no listening posts, no autoharps, no melody instruments for general classroom use, and so forth.

There is a provision in II.C.'s schedule for large group participation but not for daily musical experiences for all the students or for preparation and consultation. This is evidenced by the less-than-twice-a-week music classes scheduled for K-3 and 4-6 with approximately 30 minute classes for K-3 and approximately 40 minute classes for 4-6. There is an adequate schedule for the retarded and handicapped in II.C.'s schedule but no allowance for the gifted and early childhood programs.

As for the instrumental instruction of II.C., little beyond funda-

mental instrumental method series supplied and the scheduling of 30 to 40 minute classes per week demonstrates the schools' support of these efforts and the assigned responsibilities.

III.C. (Middle/Junior-high School - Instrumental Only) N=13

Teacher III.B. has taught for ten years, usually remains in one school all week for an average of 25.5 contact hours and works under a music coordinator. III.B. teaches 275 students per week but knows of a similar position where 500 students a week is not unusual: the selective nature of this level-area category and the restrictive responsibilities make for the smaller number of students contacted per week (as in II.B. and IV.B., also).

III.B. does not feel there are enough music personnel to do the job competently. The school at which III.B. teaches owns instruments for 25 to 50 students; the acceptable level of instrument commitment. In terms of the music facilities in which III.B. functions, at the minimum there is a rehearsal area, storage space for the instruments and office and studio space. In no terms, whatsoever, are optimum standards achieved as related to III.B.'s music facilities.

III.B.'s existing music materials show a general lack of "music performance materials for each level and type of class offered." The music library has a diversity of styles and levels of difficulty, minimally supported by an annual budget. Yet, the library lacks representative, non-traditional, and varied cultural musics. These are not purchased on a long-range basis (from lack of budget support?) or in sufficient quantities. Nor are they stored or catalogued properly because of a general lack of monies to purchase such equipment.

There is not a regular music experience for each child in III.B.'s school. For those involved in III.B.'s program there are twice weekly meetings of 40 to 50 minutes in length without the minimal instrumental advantage of large and small group, plus solo, performance occasions. In all, this is a fairly consistent picture, considered parallel with the accountability pressures brought to bear upon III.B.

III.C. (Middle/Junior-high School - General and Vocal Music) N=20

While teaching in the same school for the past five years, III.C. has, under direct music coordination of the program, averaged a 25.5 hour contact week with 597 students.

General music is required in both 7th and 8th grades of III.B.'s school and meets twice a week for 40 to 50 minutes in length. Yet, the music facilities for general music instruction are so inadequate, vis a vis minimum standards, i.e., only a storage area is available with no separate area for music listening, practice or study or office/studio space for teacher instruction or planning, that such "optimum" items as a music resource center, music laboratory facility, or an additional small ensemble room remain only peripheral hopes of III.C. In addition, music materials to supply such facilities are lacking and there seems no hope for materials relating to as-yet non-existent guitar, piano, or electronic composition labs.

Considering the vocal aspect of III.C.'s position, the reader finds from the data in the Results section of this Report that III.C. operates minus the minimum needs of a sufficient instructional/rehearsal area, a safe storage area for music, etc., a smaller ensemble room or office/studio space. Any additional room for III.C. to achieve some optimum level is thought out of the question at this time.

Minimum music materials available for III.C are far below standards. There is a total lack of viability and latitude in the music performance materials-library. There is no annual budget allowance or support for such materials.

While III.C.'s vocal classes are 40 to 50 minutes in length, they meet only once a week and do not provide enough time to engage the students in diverse performance experiences.

III.D. (Middle/Junior-high School - General and Instrumental Music) N=10

Teaching five years in one school, III.D. has a music coordinator who has scheduled a 24.7 contact hour week with 630 students for III.D., which causes III.D. to respond that there are just not enough instrumental personnel to accomplish the task assigned. The school, in addition, does not sufficiently supply instruments for 25 to 50 interested students. Furthermore, only a rehearsal area and storage space are supplied and other minimal facilities are lacking. For instance, III.D. does not have an office/studio space to plan and teach nor any practice rooms or extra small ensemble rooms for other musical activities.

The music materials available to III.D. include a music library with diverse stylistic compositions, representative of many periods of music history, some from various cultures and ethnic groups, and this supported by an annual budget for expansion and replacement. This library lacks non-traditional sound materials, various types of ensembles' music, and proper storage and cataloging materials.

All of III.D.'s instrumental students meet more than twice weekly in classes of 40 to 50 minutes in length and there are some opportunities for varied performance ensemble and solo experiences.

The general music aspect of III.D.'s instruction is required for 7th and 8th graders and meets twice a week in classes of 40 to 50 minutes duration.

As for the minimum level of music facilities for III.D.'s general music instruction, there is a storage area for materials and office/studio space to conduct instructional business. There is not, however, an available space for "music listening, independent study and/or practice." None of the other optimum facilities are available to III.D. except an additional small rehearsal room.

There are no general music materials for music resource centers of piano, guitar or electronic music labs. In fact, as might be surmised, III.D. does not have any of the lab equipment for which such materials would be relevant.

The schedule factors for III.D. show that a regular music experience for every child is provided more than twice weekly in 40 to 50 minute classes with diverse performing experiences. The lack of facilities, materials and equipment prevent this positive note from building into a success story not found elsewhere in this study.

III.E. (Middle/Junior-high School - Other) N=5

(The "Other" designation indicates that the area of responsibility spans vocal/instrumental/general music.)

III.E. has taught six years and remains in one school during each school day. The lack of a music coordinator's influence upon III.E.'s job responsibilities can be noted in the 1) 25.8 hour week of actual contact time (second highest), 2) 588 students instructed each week, and, 3) lack of strong administrative support of staffing or instrumental purchasing needs of the program.

The instrumental and vocal sections of III.E.'s program are provided with an instructional/rehearsal area, storage space, practice and study room, and office space. In fact, the office space is adjacent to the rehearsal area so that III.E. may visually supervise.

The music performance materials are totally lacking - quite inadequate in every category. The music library survives in name only.

While III.E.'s classes meet for 40 to 50 minutes, there is no regular musical experience for every student, the classes meet less than twice a week, and there are not diverse performance experiences offered.

III.E. does believe there is a sufficient number of vocal personnel to handle that aspect of the job.

As for the general music assignment of III.E.'s position, the course is required of 7th and 8th graders. Usually it meets twice a week. The minimum music facilities for general music show a safe storage area, music listening/study/practice space, and an office/studio for the instructor. There is, however, little beyond that. While a few friends of III.E. have some expanded materials and equipment for guitar and piano labs, III.E. knows it is a rare and lucky few. Finally, III.E. meets general music classes 40 to 50 minutes twice a week with regular music experiences for every child and affords them opportunities for differing performance experiences, such as large and small group and solo performance.

IV.B. (Other - Instrumental) N=17

("Other" represents a varying level of instructional responsibility spanning elementary and junior high school. This pertains to all IV respondents.)

IV.B. has taught over eleven years and travels to five schools per week instructing in the instrumental program of both elementary and junior high schools under the supervision of a music coordinator. IV.B. has a 25.2 hour contact work week with 290 students. On a daily basis, IV.B. has an average of 5 hours of contact with these instrumental students

with less than an hour scheduled for travel, preparation and/or consultation.

There is a facility available for IV.B.'s instrumental instruction in the five schools with some storage area; anything beyond this minimum level, however, is not part of IV.B.'s program. The same may be said of the music materials at the elementary level - they are sadly lacking. There is only one instrumental method series for beginning and intermediate levels: no basic library materials. The range and style of music in IV.B.'s junior high school programs is more satisfactory.

Not only do the instrumental classes meet less than twice a week, but there are not enough personnel to do the job, given that inadequacy. The schools do not supply enough instruments for 25 to 50 students and the instrumental ensemble experience is shallow. This is true at the elementary and junior high school levels. The junior high school instrumental programs do meet 40 to 50 minutes with expansive performance experience offered, but only once a week as a rule.

IV.C. (Other - General Music and Vocal) N=7

Under the direction of a music coordinator, IV.C. has taught under five years in a two-school situation for an average of 24.2 contact hours with 644 students per week. An average day finds IV.C. completing approximately five contact hours with less than one hour of released time.

At the elementary level of instruction, IV.C. has a room for teaching general music and some storage space. No additional music facilities are afforded IV.C.

IV.C. does have a basic music song series but little beyond that minimum necessity: no "balanced and growing library," no tapes, films, or library holdings worth noting.

As for musical equipment, IV.C. does have a quality stereo record player and rhythm instruments. The long list of other minimum equipment, however, points out IV.C.'s inadequately supplied program at the elementary level.

The schedule for IV.C.'s elementary music efforts permits once a week classes for less than a 20 to 30 minute period. There is no provision for special music scheduling.

At the junior high school level, IV.C.'s schools do not require general music. In fact, with general music meeting once a week (as an elective), the visable support of the administration for this course can be quickly noted by the overall lack of materials (except storage space), facilities, and equipment. As for scheduling factors, IV.C. has classes of 40 to 50 minutes duration.

The junior high school vocal sector of IV.C.'s responsibilities is afforded an instructional area but no other significant music facilities such as storage space, listening/practice/study areas, or office/studio space.

The performance materials are basic for the vocal program in IV.C.'s junior high schools. The library is lacking diversity and quantity and there is no budget support to improve this condition.

There are not enough vocal personnel to accomplish the task at IV.C.'s schools even though the 40 to 50 minute classes are held but once a week without benefit of diverse performance experiences; perhaps this is the cause for the unexciting program detailed by IV.C.

IV.D. (Other - General and Instrumental Music) N=4

IV.D. has taught less than five years at five schools. There is no music coordinator. Perhaps because of this, IV.D. is in contact with 409 students for the highest amount of hours per week - 26.8. This occurs with less than one hour per day, of an over-5-hour contact day, for travel to the five schools, preparation and consultation.

How well do the schools provide music facilities for such a harried worker? Miserably. There is barely a room for elementary instrumental instruction; none for general music. The music materials are as poorly supplied.

Elementary classes, both instrumental and general music, meet less than twice a week, and there are no provisions for gifted, early childhood, or retarded/handicapped programs.

There is a need for additional personnel "to permit two class lessons per week to students of comparable experience levels" in elementary instrumental music. The schools do not supply instruments to accommodate 25 to 50 students.

General music in IV.D.'s middle/junior-high schools is required of 7th and 8th graders but meets only once a week in classes of 40 to 50 minutes in length. Beyond affording IV.D. a safe storage area for certain equipment and materials, the schools do not provide the musical facilities, materials and equipment necessary to provide a <u>minimum</u> general music program. This total inadequacy permeates the instrumental program of IV.D. as well. All aspects are as desperate as IV.D.'s cry for additional instrumental personnel.

IV.E. (Other - Other) N=6

("Other - Other" represents both a level and area latitude. That is, IV.E. teaches at both elementary and middle/junior-high school in varying vocal/instrumental/general music combinations.)

IV.E. has taught less than five years with the music programs of four schools as a responsibility. There is a music coordinator: but just as many IV.E.'s do not have a music coordinator. IV.E. works a 24.8 contact hour week with 402 students. A five-hour contact day with less than one hour of released time is the normal for IV.E.

No significant minimum level facilities are provided IV.E. for the specific purpose of music instruction at the elementary or junior

high school levels; not even separate room facilities.

There exists a basic music series for IV.E. to use in elementary general music classes and a set of relevant recordings. In the junior high school general music classes, IV.E. has little to work with for minimal musical experiences. Instrumental materials consist of some performance materials representative of various styles and types of compositions which are catalogued and stored properly, but there is no budget support for growth and replacement.

Music equipment available for elementary general music instruction by IV.E. consists of only a well tuned piano, cassette tape recorder and a chalkboard and other such accessories. The elementary instrumental program has a basic instrumental series at the beginning and intermediate levels but no expanded, viable library of materials. Furthermore, the schools do not supply instruments for 25 to 50 students. There is no general music equipment at the junior high school level to deal with piano, guitar, and/or electronic music laboratories.

The elementary general music schedule of IV.E. does not provide for daily musical experiences for every student nor is there "sufficient time for the music specialist to plan and prepare organized music instruction, and to guide and assist classroom teachers in program related music activities." There are opportunities for large group participation. The lower grades (K-3) meet less than twice a week, for less than 20 to 30 minutes, and the upper grades (4-6) meet less than twice a week, for less than 30 to 40 minutes. There is a music program for the retarded and handicapped in IV.E.'s schools but none for the gifted and early childhood programs. The elementary instrumental program, in desperate need of more personnel in IV.E.'s schools, provides for instrumental ensemble experience less than twice a week for less than 30 to 40 minutes.

While general music in IV.E.'s junior high schools is not required at either the 7th or 8th grade levels, the elective course meets approximately once or twice a week in classes of 40 to 50 minutes duration.

As with the elementary instrumental program, the junior high school instrumental program is in need of more instructors. Neither do the junior high schools afford school instruments for 25 to 50 students. The instrumental classes meet, however, in classes of 40 to 50 minutes in length less than twice a week in which regular opportunities for diverse performance experiences are afforded.

The junior high school vocal aspect of IV.E.'s position is better staffed but just as bereft of materials, equipment and scheduling advantages.

Conclusions

While the rather novelistic presentation of summary materials may give cause on the reader's part for a more casual sense of importance to the data from which it is derived, the significant story is

unavoidable: music education in Rhode Island elementary and middle/junior-high schools, for the most part, is poorly supported in terms of staffing, equuipment, materials and scheduling considerations. While one school, or one school district, may spotlight one or two of these factors as exemplary, the data from 152 Rhode Island musicians in education verify the major conclusion of this Report; that is, there is little philosophic understanding, knowledge and appreciation of music as a significant art form in the childrens' aesthetic education (which better deals with student self-identity/feeling/emotional crises than any other forum or discipline) which is nakedly profiled by the equal amount of non-support fiscally and physically. (This occurs, by the way, in spite of the declared support of cultural and aesthetic components by the 1) Board of Regents in their 1972 Educational Goals for Rhode Island's Future document, and, 2) American Association of School Administrators in their 1973 business meeting in Atlantic City. The data of this Report produce a hollow and short-lived ring when struck against these bellwether postures.)

The other major conclusions of the Task Force are that:

1. a great number of public elementary and middle/junior-high schools in the state of Rhode Island do not meet minimum standards for a comprehensive music program in terms of a) adequate staffing, b) sufficient materials, c) ample equipment, and, d) viable scheduling;

2. the children are not receiving even minimally adequate, school-provided musical experiences and activities so as to develop their aesthetic potentialities (dealing directly with the most important personal act of discriminative valuing);

3. the expressed concern of some school committees and administrators for accountable budgeting, teacher competence and student welfare digs fallow ground in those many music programs where no record player exists (when music is a listener's art), where not even an in-tune piano is available, where one instructor visits 19 schools per week, where one teacher is in contact with 1,440 students per week, where no equipment exists to tap the excitment of modern musical sounds quite relevant to the students' world, and so forth;

4. the 44.9% of elementary music teachers, the 28.8% of middle/junior-high school music instructors, and the 44.1% of musicians in education spanning both levels in their teaching assignments, all without the professional leadership of a music coordinator, are partly the result of and reflect a major tenet of the state Department of Education's generalist philosophy which denies any curricular specificity to the dynamic art of music profiling the unique nature of its subject matter. Because the Department of Education, itself, does not supply a leadership role for music education on its staff, local authorities are quick to seize and point out this vacant posture and, additionally, they feel no higher model pressures urging them to provide such leadership in their schools;

5. if music education in the state of Rhode Island is to survive - actually survive - and, then, if it is to serve the sensibility needs of its people in a suitably effective manner, the incongruities, the ruptures, the meager and sometimes spurious anchorages provided by a probably well-intentioned public must go the way of all empty promises and be immediately replaced by substantive philosophical, fiscal, physical and musical commitments. The alternative is brutish.

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Appendices

Appendix A

UNIVERSITY OF RHODE ISLAND

DEPARTMENT OF MUSIC

TO: Musicians in Education (Rhode Island)

FROM: Music Education Research Task Force I

RE: A status Study of Music Education in Rhode Island Public Elementary and Junior High Schools, 1973.

The enclosed questionnaire is very important and we hope you will take the little time necessary to complete it out of your busy schedule, then send it back in the enclosed self-addressed, stamped envelope. There are imminent dangers and threats to music programs throughout the state and in helping us collect and categorize these data you will assist in providing needed information for proper defense of music and music education.

When the completed report is available, it will afford every musician in education in the state of Rhode Island a minimum and optimum level of music program from which to compare. Following this comparison, some of you may wish to defend your existing programs, some may wish to ask for more community and administrative commitment, and others may plead for even a minimum program. The data from this research project will permit this diverse use.

The closing date by which to return this questionnaire is March 30th. We make this special plea for rapid response so that we may provide professional data in defense of the art of music and music education in Rhode Island as soon as possible. Thank you for your time and energy in behalf of the cause of saving public school music.

Sincerely,

Arthur Motycka, Project Director
Ann Gudeczauskas
Helene Gersuny
Richard Joseph
Virginia Motycka
Robert Murphy
Frank Procaccini
Ruth Schofield

AM:mf

Encl.

Appendix B

UNIVERSITY OF RHODE ISLAND

DEPARTMENT OF MUSIC

QUESTIONNAIRE

1. NAME _____

2. SCHOOL _____
   ADDRESS _____
   (Street) (City) (Zip Code)

3. YEARS TEACHING EXPERIENCE (Please check one):
   _____1-5; _____6-10; _____11-15; _____Over 15.

4. NUMBER OF SCHOOLS IN WHICH YOU TEACH _____

5. GRADE LEVELS YOU TEACH (Please check appropriate responses):
   __K; __1; __2; __3; __4; __5; __6; __7; __8.

6. AREA(S) OF MUSIC PROGRAM YOU TEACH:
   ___Vocal; ___Instrumental; ___General Music.

7. IS ONE INDIVIDUAL RESPONSIBLE FOR COORDINATION OF THE MUSIC PROGRAM IN YOUR SCHOOL DISTRICT? _____YES; ____NO.

8. NUMBER OF PUPIL CONTACT HOURS IN YOUR TEACHING ASSIGNMENT (Pupil contact hours = total regular classroom and rehearsal time per week regardless of the number of students): _____hours.

9. APPROXIMATE NUMBER OF STUDENTS IN CLASSROOM AND REHEARSAL CONTACT PER WEEK (NB: 100 students in band rehearsal meeting 2 times a week = 200 students): _____students.

. . . . . .

NOTES: The material used in the following questions are excerpts from Guidelines in Music Education: Supportive Requirements, MENC, 1972.

The data from this project will be used by the RIMEA officers and others interested in defending music's place in the school. Should you wish a copy of the Final Report, please place a check mark after your name above. It will be sent to the given address as soon as possible after printing.

A directory will also result from this data for your use. Be certain to include proper school names, etc. so that no mistakes result.

Please place the completed questionnaire (be certain to check all sections applicable to your position) in the supplied envelope and return before March 30th. Thank you very much for your professional contribution.

Should any questions arise concerning this questionnaire, please contact Dr. Arthur Motycka, Dept. of Music, Univ. of R.I., Kingston, R.I. 02881, or call 792-2431.

INSTRUCTIONS: Fill in Elementary Music section (K-6), Junior High School Music section (7-8), or both according to teaching assignment checked in item 5.

ELEMENTARY MUSIC (All instructors):

10. Please check the average number of hours per day you are in classroom or rehearsal contact (pupil contact time) with students:
___Under 3 hours; ___3 to 4 hours; ___4 to 5 hours; ___over 5 hours.

11. Please check the average number of hours per day you are "assigned to the organization of materials and equipment....the planning and coordination of the music program with classroom teachers, the lunch period and relief time...":
___None; ___less than 1 hour; ___1 to 2 hours; ___over 2 hours.

12. Please check any or all of the following if they coincide with your existing music facilities at the school where your major effort and time is spent:
___a. A room for teaching elementary general music. Should be large enough to accomodate a class of prevailing class size, plus ample space for physical movement to music and for location of classroom music instruments for daily class use;
___b. A facility for elementary instrumental music class instruction to be shared by band and stringed instrument teachers;
___c. Safe storage space for maintaining an adequate inventory of instructional materials, equipment and music instruments;
___d. Office or studio space for teacher planning and preparation;
___e. One practice room.

13. As with item 12, please check appropriate items.
___a. Additional teaching facility for instrumental music to accommodate band instrument instruction and string instrument instruction..., possibly scheduled simultaneously;
___b. Storage space with proper cabinets in each of the instruction rooms designed to accommodate both large and small instruments, music stands and other equipment;
___c. One music resource room designed and equipped for independent, self-directed study or practice;
___d. Two to four practice rooms, at least 55 to 65 square feet per room;
___e. A music ensemble rehearsal room to accommodate six to twelve students and instructor;
___f. Additional office or studio space for instrumental music teachers.

14. Please check any or all of the following if they coincide with the existing musical materials at your major school:
___a. At least one recently published basic music series available for use in each classroom;
___b. Recordings that accompany the basic music series;
c. A media library which receives an annual budget allottment for the purchase of
___1) a balanced and growing record library including ethnic, electronic and contemporary compositions as well as traditional selections
___2) films, filmstrips and transparencies;
___3) tapes - blank and recorded;
d. Music holdings in the school library including
___1) books for children about music and musicians;
___2) music reference books
___3) music dictionaries
___4) professional periodicals for teachers.

15. As with item 14, please check appropriate items:
___a. Additional basic series to be used as reference materials and as supplementary texts;
___b. Teachers' manuals and charts for all currently published major music texts;
___c. A selection of books about music and music reference books to be housed in the music room for daily use by pupils and teachers;
___d. Additional materials for the music media library including recordings, films, sound filmstrips, transparencies, and music scores;
___e. Materials for student composition projects such as tapes for recordings, manuscript paper, lined ditto masters, poetry books;
___f. Programed theory texts for upper elementary grades;
___g. Adequate listening and reference materials designed specifically for use in individualized, self-directed music study projects.

16. Please check any or all of the following if they coincide with the existing music equipment at your major school:
___a. Quality stereo record player and amplification center;
___b. Four autoharps;
___c. Rhythm instruments;
___d. At least three resonator bell sets;
___e. Quality piano - well tuned;
___f. Cart for audio-visual equipment, books, tapes and recordings;
___g. Pitch instrument;
___h. Accessible overhead projector and film projector;
___i. Cassette tape recorder;
___j. Adequate chalkboard, bulletin board, easel, and accessories;

17. As with item 16, please check appropriate items:
___a. Quality stereo tape deck with good microphones, amplifier and speaker systems;
___b. Television receiver;
___c. Several listening stations with adjustable volume for individual study, some housed in carrels in music resource room;
___d. Guitar, ukulele, banjo, and/or accordian;
___e. Melody instruments in bass, tenor or alto and soprano range of various timbres such as bass xylophone, alto metallophone or soprano glockenspeil;
___f. Horizontal melody bells, soprano recorders in sufficient quantities for use by an entire class;

18. Please check any or all of the following schedule factors as they apply to your major school program:
___a. Daily experiences in music for each child;
___b. Opportunities for large group participation;
___c. Sufficient time for the music specialist to plan and prepare organized music instruction, and to guide and assist classroom teachers in program related music activities.

19. Please check what an average student would receive per week in music instruction according to your normal schedule at both the lower and upper grade levels:
a. Lower Grades (k-3):
___1) Less than 2 classes per week;
___2) More than 2 classes per week; How many?___
AND
___3) Less than 20-30 minute classes;
___4) More than 20-30 minute classes; How much?___

b. Upper Grades (4-6)
___1) Less than 2 classes per week;
___2) More than 2 classes per week; How many?___
AND
___3) Less than 30-40 minute classes;
___4) More than 30-40 minute classes; How much?___

20. Please check appropriate responses where your major school provides special music scheduling:
___a. Music for the retarded and handicapped
___b. Music for the gifted
___c. Early Childhood Education programs.

(For elementary instrumental instructors only):

21. Are there sufficient music personnel to permit "two class lessons per week to students of comparable experience levels?" YES___; NO___.
If "NO", please describe:_____
_____

22. Please check appropriate items for the major school on your schedule:
___a. One instrumental method series at two levels of instruction (beginning and intermediate);
b. A basic library (one composition per student enrolled) of performance materials for
___1) elementary band;
___2) elementary orchestra;
___3) solos and small ensembles.

23. As in item 22, please check appropriate items:
___a. Additional instrumental method series at three levels of instruction (beginning, intermediate, advanced);
b. An expanded library of performance materials for
___1) elementary band;
___2) elementary string orchestra;
___3) elementary full orchestra;
___4) instrumental solos and ensembles.

24. Does your major school have school owned instruments to accommodate 25 to 50 players? YES___; NO___.

25. Please check appropriate responses describing your normal scheduling of instrumental music and add any comments to note differences if necessary:
___a. Two to five classes per week;
_____
_____
___b. 30-40 minute classes of actual teaching time;
_____
_____
___c. Instrumental ensemble experience;
_____
_____

JUNIOR HIGH SCHOOL MUSIC
(General Music Instructors Only)

26. Please check at which grade level(s) General Music is required in your major school:
___a. Both 7th and 8th
___b. 7th only;
___c. 8th only;
___d. Neither.

27. Please check the average number of times per week General Music class meets in your major school:
___a. Less than once
___b. Once
___c. Twice
___d. More than twice.

28. Please check any or all of the following if they coincide with the existing music facilities at your major school:
___a. Safe storage area for instructional materials, specialized equipment and music instruments
___b. An area for music listening, independent study and/or practice;
___c. Office or studio space for teacher planning and preparation of materials.

29. As with item 28, please check appropriate items:
___a. A music resource center including sixteen to twenty-four carrels equipped with audio-visual capabilities for individualized instruction and self-directed music study
___b. At least one music laboratory facility including one or more types or combinations of electronic music lab, guitar-social instrument lab, or class piano lab
___c. An additional ensemble room to accommodate six to twelve students and instructor
___d. Office or studio space for each music instructor, located adjacent to the large rehearsal and instructional area in which he teaches, and designed to allow visual supervision of instructional areas.

30. Please check either or both of the following if they coincide with your major school's general music materials:
___a. An expanded supply of materials for use in music resource centers for individualized or self-directed music study
___b. Materials for use in piano, guitar or electronic music laboratories

31. Please check any or all of the following if they coincide with your major school's general music equipment:
___a. Self-contained electronic composition lab
___b. Guitar lab equipment;
___c. Piano lab equipment.

32. Please check any or all of the following schedule factors as they apply to your major school program:
___a. Regular experience in music for each child;
___b. Two to five classes per week;
___c. Classes of 40 to 50 minutes duration
___d. Opportunities for large group, small ensemble, and individual performance experiences.

(For J.H.S. Instrumental Instructors Only)

33. Are there sufficient music personnel to permit "three class lessons per week to students of comparable experience levels?" YES__; NO__.
If "NO," please describe:_____
_____.

34. Does your major school have school owned instruments to accommodate 25 to 50 players? YES___; NO___.

(For J.H.S. Instrumental and Vocal Instructors)

35. Please check any or all of the following if they coincide with the existing music facilities at the school where your major effort and time is spent:
___a. Instructional-rehearsal area for band, orchestra and vocal programs;
___b. Safe storage area for instructional materials, specialized equipment and music instruments.
___c. An area for music listening, independent study and/or practice.
___d. An ensemble room to accommodate six to twelve students and instructor.
___e. Office or studio space for teacher planning and preparation of materials.

36. As with item 35, please check appropriate items:
___a. Separate instructional-rehearsal areas for vocal music, orchestra and band. each with adequate storage space for instruments, equipment and instructional materials;
___b. An additional ensemble room to accommodate six to twelve students and instructor;
___c. Office or studio space for each music instructor, located adjacent to the large rehearsal and instructional area in which he teaches, and designed to allow visual supervision of instructional areas.
___d. Three additional practice rooms for each large rehearsal room.

37. Please check any or all of the following if they coincide with the existing music materials in your major school:
___a. Music performance materials for each level and type of class offered: Instrumental and vocal;
b. The music library
___1) includes a diversity of styles and types of compositions;
___2) includes music representative of all periods;
___3) includes music using non-traditional sound organization and performance media.
___4) includes music from varied cultural and ethnic sources;
___5) meets the needs of the many levels and types of performing groups in terms of voicing or instrumentation and in range of difficulty;
___6) is purchased in quantities sufficient for the largest groups using the materials.
___7) is catalogued and filed systematically;
___8) is stored in boxes, envelopes or folders appropriate to the size and type of composition,
___9) is planned and developed on a long range basis;
___10) has an annual budget allotted for expansion and replacement purposes.

38. Please check any or all of the following schedule factors as they apply to your major school program:
___a. Regular experience in music for each child.
___b. Two to five classes per week;
___c. Classes of 40 to 50 minutes duration;
___d. Opportunities for large group, small ensemble, and individual performance experiences.

(J.H.S. Vocal Instructors Only)

39. Are there sufficient music personnel to permit "vocal music experiences two or three times weekly throughout the school year to students of comparable age, vocal maturity, and experience?" YES___; NO___.
If "NO", please describe:_____
_____.

Appendix C

University of Rhode Island

Department of Music

TO: Rhode Island Music Educators

FROM: Music Education Research Task Force I

Re: Questionnaire return

April 5, 1973

We have an excellent 65% response level for our first mailing of the Status of Music Education in Rhode Island Questionnaire. It is our hope to have 100% following this second mailing reminder. This will then tell the true story of music education in Rhode Island and help everyone defend music programs.

Perhaps you did not receive the first mailing, perhaps your time was especially filled before the first mailing deadline. Whatever the reason, please take this time to fill out the Questionnaire and send it back to us in the enclosed self-addressed, stamped envelope. The second mailing deadline is April 13 - before the "spring break." Please allow us to begin interpreting this data by the 1st of May, so that we may print a Final Report on this project before the end of the school year. Even that is a short time so please respond to this request and respond quickly.

Thank you for your cooperation.